

SIX
SONATES ou SUITES

pour

Violoncelle seul

par

J. SEB. BACH.

Edition originale

par

FR. GRÜTZMACHER.

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SUITE I.

Violoncello.

Allegro moderato.

J. S. Bach.

Prélude.

This musical score is for the Cello part of the first suite by J.S. Bach, specifically the Prélude. It is written in G major (one sharp) and common time. The tempo is marked 'Allegro moderato'. The score consists of 11 staves of music. The notation includes various dynamic markings such as *p* (piano), *f* (forte), *cresc.* (crescendo), *dimin.* (diminuendo), *sempre f* (always forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also articulation marks like accents and slurs. Fingering numbers (1-4) are indicated above many notes. The piece concludes with a double bar line and a final *ff* marking.

Violoncello.

Molto Moderato.

Allemande.

f con grandezza *sf* *sf*

tr *sempre f*

sf *dimin.* *p dolce*

cresc. *f* *tr* *f*

f *sempre f*

f *p* *poco cresc.* *sempre cresc.*

f *sf* *fp* *tr* *p* *cresc.*

tr *f* *sf*

sempre f *1.* *2.* *riten.*

Violoncello.

Allegro non troppo.

Courante.

[illegible]

Violoncello.

Sarabande. *Lento.*

p ma espress. *mf*

cresc. *f* *tr* *rallent.*

Minuetto I. *Moderato.*

gliss. *p dolce* *cresc.*

mf *p* *gliss.* *f* *cresc.*

sempre cresc. *f*

Minuetto II.

pp semplice *cresc.*

Violoncello.

f *p* *pp* *cresc.* *f* *cresc.*

Vivace.

Gigue. *f* *p* *cresc.* *f* *sempre f* *dimin.* *p* *cresc.* *f* *riten.*

SUITE II.

Violoncello.

J. S. Bach.

Allegro moderato.

Prélude.

f *molto marc.* *sempre f* *dimin.* *p* *cresc. poco* *poco* *f* *dimin.* *p* *cresc.* *f* *dimin.* *p* *cresc.* *dimin.* *f* *marc.* *mf* *f* *marc.* *mf* *f* *riten.* *ff* *p* *sf* *sf* *dimin.* *pp* *cresc.* *molto cresc.* *f* *riten.* *ff*

Violoncello.

9

Allemande. *Molto Moderato.*

f con grandezza

dim. *sfz* *cresc.* *tr* *f*

p *cresc.* *f*

mf *cresc.*

f *tr* *p* *cresc.*

sfz *mf* *cresc.*

f *riten.*

Courante. *Allegro non troppo.*

f *sfz*

f *sfz* *mf* *sfz*

sfz *cresc.* *f* *sfz*

p *cresc.* *f*

Violoncello.

Violoncello musical score for the first section, featuring four staves of music. The first staff begins with a forte (*f*) dynamic and includes a *sfz* (sforzando) marking. The second staff starts with a piano (*p*) dynamic and includes a *cresc.* (crescendo) marking. The third staff features a *sfz* marking and a *f* dynamic. The fourth staff includes a *dimin.* (diminuendo) marking and a *f* dynamic. The section concludes with a *friten.* (fritendo) marking.

Lento.

Sarabande.

Violoncello musical score for the Sarabande section, featuring four staves of music. The first staff begins with a piano (*p*) dynamic and includes a *ma espress.* (ma espressivo) marking. The second staff starts with a *2^a colla pp.* (seconda colla pianissimo) marking and includes a *mf* (mezzo-forte) dynamic. The third staff features a *sempre cresc.* (sempre crescendo) marking and a *f* dynamic. The fourth staff includes a *dimin.* (diminuendo) marking and a *f* dynamic. The section concludes with a *f rallent.* (fritendo rallentando) marking.

Moderato.

Minuetto I.

Violoncello musical score for the Minuetto I section, featuring three staves of music. The first staff begins with a piano (*p*) dynamic and includes a *p dolce* (piano dolce) marking. The second staff starts with a *cresc.* (crescendo) marking and a *mf* (mezzo-forte) dynamic. The third staff features a *dimin.* (diminuendo) marking and a *f* dynamic. The section concludes with a *poco cresc.* (poco crescendo) marking and a *mf* dynamic.

11

Violino I.

p *ben staccato*

mf *cresc.* *f* *dim.*

e stacc. *cresc.* *mf* *p*

Minuetto I. D.C. senza ripetizione.

Gigue.

Gigue. *Vivace.* *senza ripetizione.*

f sfz sfz sfz sfz sfz sempre f

dimin. sfz p sfz

Ossia. p sfz p cresc. sfz p cresc.

Ossia.

This page of musical notation is for a guitar piece, likely from a 20th-century repertoire. It consists of six staves of music, each with a bass clef and a key signature of one flat (B-flat). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *sfz*, *p*, *cresc.*, and *molto cresc.*. The music is written in a style typical of 20th-century guitar repertoire, with complex fingerings and expressive dynamics. The piece is in a key with one flat (B-flat) and a 4/4 time signature. The music is written in a style typical of 20th-century guitar repertoire, with complex fingerings and expressive dynamics.

SUITE III.

Violoncello.

J. S. Bach.

Allegro.

Prélude.

The musical score is written for a single cello in 3/4 time. It consists of 12 staves of music. The piece is marked 'Allegro.' and 'Prélude.' The notation includes various dynamic markings such as *f*, *sfz*, *cresc.*, *dimin.*, *p*, *mf*, *pp*, and *f*. There are also articulation marks like accents and slurs. The score is written in a single system, with the key signature of one sharp (F#) indicated by a sharp sign on the F line of the first staff. The piece concludes with a final *f* dynamic marking.

Violoncello.

12

This page of a Violoncello musical score contains 12 staves of music. The notation is in bass clef with a key signature of one sharp (F#). The music features a variety of dynamic markings and articulations. Fingerings are indicated by numbers 1-4 above notes, and bowing or breath marks are shown as 'u' above notes. The score includes several slurs and ties. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo), with intermediate markings like *f* (forte), *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando). Articulations include *dimin.* (diminuendo), *cresc.* (crescendo), *poco* (poco), and *tr.* (trill). The page number '12' is in the top right corner.

sempre f

dimin.

pp

cresc.

f

p

f

p

f

mf

dimin. poco

poco

p

cresc.

f

f

sempre f

sf

dimin.

sf

tr.

dolce

f

ff

Violoncello.

Quasi Maestoso.

Allemande.

This is a musical score for the Violoncello part of an Allemande, marked 'Quasi Maestoso'. The score is written in bass clef with a common time signature (C). It consists of 14 staves of music. The piece begins with a forte (f) dynamic and features a variety of musical textures, including single notes, chords, and complex passages with many beamed sixteenth and thirty-second notes. Dynamics fluctuate throughout, with markings such as piano (p), fortissimo (ff), and 'sempre f' (always forte). Performance instructions include 'cresc.' (crescendo), 'dimin.' (diminuendo), 'cresc. poco' (crescendo a little), 'pesante' (heavy), and 'riten.' (ritardando). The score includes numerous fingerings and bowings indicated by numbers and slurs. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

Violoncello.

15

Allegro non troppo.

Courante.

The score is written for a single cello part. It begins with a forte piano (*fp*) dynamic and features a variety of articulations and slurs. The tempo is marked 'Allegro non troppo'. The piece includes several dynamic shifts, including *sfz* (sforzando), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). The notation includes many slurs, ties, and fingerings. The piece concludes with a first ending and a second ending marked 'f riten.' (fritenuto).

Violoncello.

Sarabande. *Lento.*

p ma espress.

f

p

cresc.

mf

p

cresc.

f

pp

cresc.

mf

p

cresc.

f

f

rallent.

Bourrée I. *Allegro moderato.*

f

p - cresc.

f

f

mf

cresc.

f

f

p

cresc.

f

dimin.

p cresc.

f

Bourrée II. *tranquillo.*

p dolce

cresc.

f

p

cresc.

mf

p

cresc.

mf

Violoncello.

17

Vivace.

Gigue.

The score is written for a single cello. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Vivace.' and the piece is titled 'Gigue.' in 3/4 time. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. Key markings include: *f* (forte), *mf* (mezzo-forte), *p* (piano), *sfz* (sforzando), *cresc.* (crescendo), *molto cresc.* (molto crescendo), *sempre cresc.* (sempre crescendo), *dimin.* (diminuendo), and *riten.* (ritardando). The piece ends with two alternative endings, both marked 'riten.'.

SUITE IV.

Violoncello.

J. S. Bach.

Allegro maestoso.

Prélude.

f *sf* *sfz* *dimin.* *p* *sf* *dimin.* *p cresc. poco* *a* *poco* *mf* *p* *cresc.* *f* *1^a* *p* *cresc.* *f* *sempre cresc.* *a piacere* *ff* *p* *pesante*

Violoncello.

19

Violoncello musical score page 19, featuring ten staves of music in bass clef with a key signature of two flats. The score includes various musical notations such as slurs, ties, and fingerings. Performance instructions and dynamics are written below the staves.

cresc. - *e ritard.* - *a tempo.* *f*

sfz *p* *cresc.* -

a tempo. - *f* *sfz* *dimin.* - *e*

tr *rallent.* *p dolce* *sfz*

sfz cresc. - *sfz* *fp leggiero*

dimin. - *pp*

cresc. - *sfz sempre cresc.* -

f pesante *molto ritard.* - *ff* *a tempo.*

sfz *sfz* *dimin.* -

cresc. - *e molto riten.* - *ff*

Molto Moderato. Violoncello.

Allemande.

f con grandezza

sempre f

p

cresc.

f

f

sf

sf

sf

mf

sf

p

cresc.

f

dimin.

p

cresc.

f

f riten.

21

Courante.

4540;

Sarabande.

Violoncello part for Sarabande. The score is in C minor (three flats) and 3/4 time. It begins with a *p dolce* marking and features a variety of fingerings and bowings. The dynamics range from *p* to *f*, with markings for *cresc.* and *dimin.*. The piece concludes with a *rallent.* and *pp* marking.

Allegro moderato

Bourrée I.

Violoncello part for Bourrée I. The score is in C minor (three flats) and 2/4 time. It begins with a *f* marking and features a variety of fingerings and bowings. The dynamics range from *p* to *sfz*, with markings for *cresc.* and *dimin.*. The piece concludes with a *cresc.* and *f* marking.

23

tranquillo.

Bourrée II. *tranquillo.*

pp dolce

p cresc.

mf

p

(2^a volta dim. e rai. - pp)

Bourrée I. D. C. 4 R.

Vivace.

p **Vivace.** *mf*

Gigue. 12

f *sf* *sfz* *p cresc.* *sfz* *dimin. pesante* *mf sempre cresc.* *a tempo* *ritard.* *sfz* *fz cresc.* *ff* *poco dimin.* *3^a* *f* *sfz* *p cresc.* *riten.* *ff*

SUITE V.

Violoncello.

J. S. Bach.

Adagio (non troppo.)

Prélude.

f
sempre f
p
dolce
cresc.
f
Allegro moderato.
ritard.
sfpp ben staccato.
sempre pp
poco cresc.
p cresc. poco
a
poco
mf
cresc.
sempre cresc.
f
sf
sf
sf
sf
sempre f
molto cresc.

25

4-21-66

Violoncello.

Molto moderato.

Allemande.

mf

ff

dimin.

p cresc.

f

gliss.

mf

dimin.

p

cresc.

2^a

fp dolce

p

cresc. poco

a

poco

mf

sempre cresc.

Violoncello.

27

Allegro non troppo, quasi Moderato.

Courante. *p* *(Scala in Basso marcato)* *cresc. poco* *tr* *rallent.* *pp*

sempre cresc. *p* *(Scala in Basso marcato)* *cresc. poco* *f* *tr* *a* *poco* *sempre cresc.*

Sarabande. *Lento.* *p dolce* *cresc.* *tr* *f* *riten.* *ff* *mf* *cresc.* *gliss.* *2^a* *4^a* *fp* *mf* *1.* *2.* *ritard.*

Violoncello.

Allegro moderato.

Gavotte I.

f *ben marc.*

mf *cresc.* *f* *p* *cresc.*

f *f* *sempre marc.*

p *f*

sf. *mf.* *cresc.* *marc.*

f *p.* *cresc.* *tranquillo*

mf *dimin.*

p *cresc.* *f*

Gavotte II.

f *dimin.*

f *p* *f*

Violoncello.

29

cresc. *mf* *dimin.* *f* *sf* *p* *p*

2a volta poco rallent. *Garotte I. D. C. s. R. p.*


Allegretto.

Gigue.

p *cresc.* *dimin.* *p* *cresc.* *f* *p* *cresc.* *e pesante* *ff* *p* *cresc.* *f* *sf* *sf* *sf* *riten.* *f*

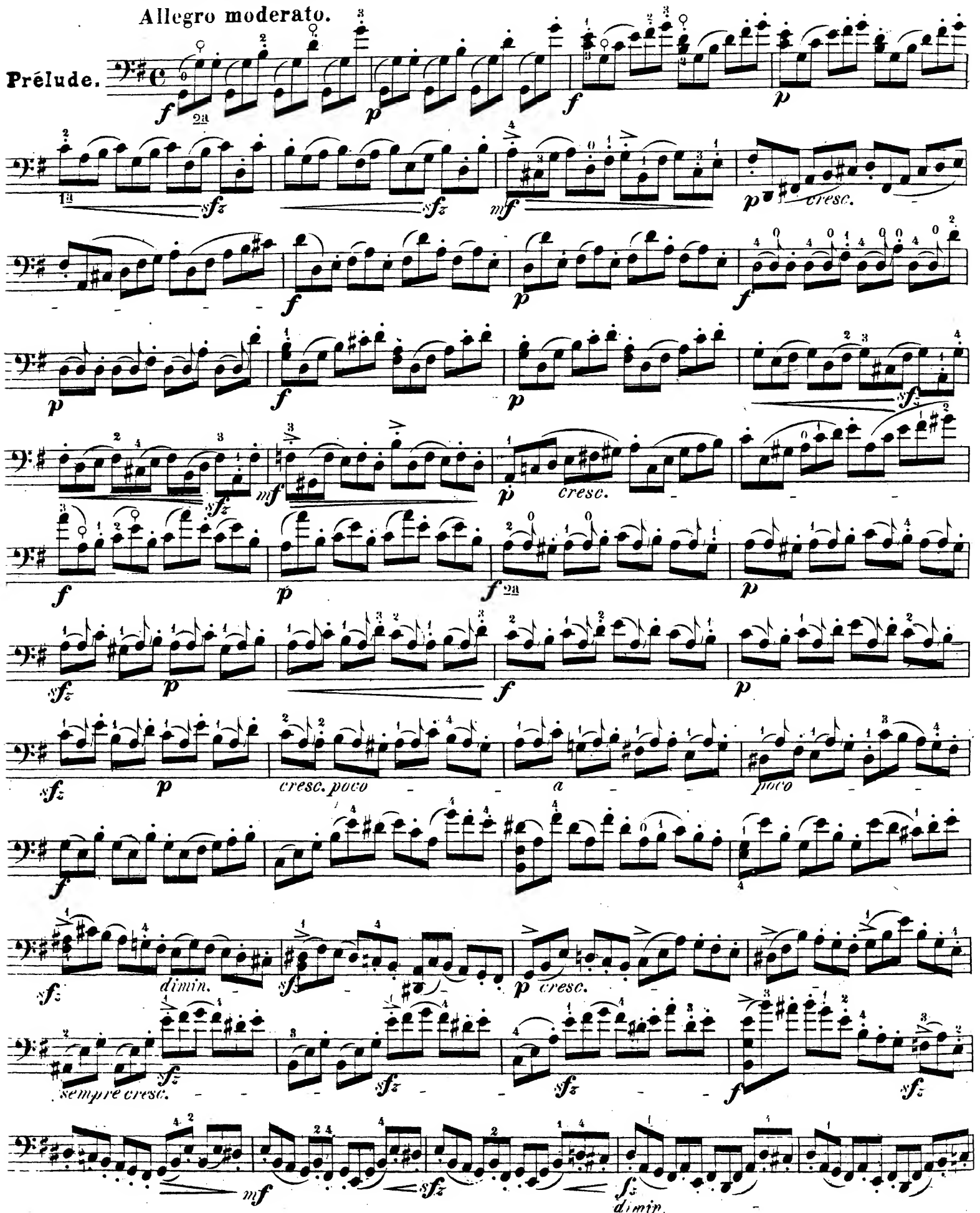
SUITE VI.

Violoncello.

Diese Suite ist ursprünglich in D dur, und zwar für ein mit fünf Saitenbezogenes (in  gestimmtes) Violoncell, componirt, der Stimmung unserer Instrumente entsprechend aber hier eine Quinte tiefer eingerichtet worden.

Allegro moderato.

Prélude.



The musical score for the Prélude is written for a single cello. It begins with a forte (f) dynamic and a series of ascending and descending eighth-note patterns. The piece includes several dynamic shifts, such as piano (p), sforzando (sf), mezzo-forte (mf), and crescendo (cresc.). The tempo is marked Allegro moderato. The score is written in a key signature of one sharp (F#) and uses a bass clef. Fingerings and slurs are indicated throughout the piece.

Violoncello.

31

Violoncello musical score page 31. The page contains 12 staves of music in bass clef with a key signature of one sharp (F#). The music is written in a continuous, flowing style with various dynamic markings and performance instructions.

Dynamic markings and performance instructions include:

- p* (piano)
- cresc.* (crescendo)
- f* (forte)
- a* (accanto)
- poco* (poco)
- dimin. poco* (diminishing poco)
- sempre cresc.* (sempre crescendo)
- dim.* (diminishing)
- p cresc.* (piano crescendo)
- f cresc.* (forte crescendo)
- pesante* (heavy)
- tranq.* (tranquillo)
- dimin.* (diminishing)
- piu tranqu.* (piu tranquillo)
- sempre dimin. e rallent.* (sempre diminishing and rallentando)
- pp* (pianissimo)

The score includes numerous fingerings, slurs, and accents throughout the piece.

Violoncello.

Quasi Adagio.

Allemande.

p
cresc. poco
mf
dimin.
p
sf
p dimin.
p
sf
pp
poco cresc.
mf
sempre cresc.
f
sf
dolce
cresc.
sf
p
poco cresc.
mf
cresc.
f
dol. 1^a
sf
p dimin.
p dim. e rallent.
gliss.

Violoncello.

32

Allegro non troppo.

Courante.

The score is written for a single cello. It begins with a forte (*f*) dynamic and a crescendo (*cresc.*). The first staff includes a first ending marked *1a*. The second staff features a fortissimo (*sf*) dynamic and a piano (*p*) dynamic with a crescendo. The third staff has a fortissimo (*sf*) dynamic and a diminuendo (*dimin.*). The fourth staff includes a piano (*p*) dynamic and a fortissimo (*f*) dynamic. The fifth staff has a fortissimo (*f*) dynamic and a piano (*p*) dynamic. The sixth staff includes a fortissimo (*sf*) dynamic and a piano (*p*) dynamic. The seventh staff has a fortissimo (*f*) dynamic and a piano (*p*) dynamic. The eighth staff includes a fortissimo (*sf*) dynamic and a piano (*p*) dynamic. The ninth staff has a fortissimo (*f*) dynamic and a piano (*p*) dynamic. The tenth staff includes a fortissimo (*sf*) dynamic and a piano (*p*) dynamic. The eleventh staff has a fortissimo (*f*) dynamic and a piano (*p*) dynamic. The twelfth staff includes a fortissimo (*f*) dynamic and a piano (*p*) dynamic. The piece concludes with a first ending marked *1.* and a second ending marked *2.* with a fortissimo (*f*) dynamic and a fortissimo (*ff*) dynamic.

Violoncello.

Lento.

Sarabande.

p espress. *gliss.* *dimin.* *p* *sf* *gliss.* *dimin.* *pp* *gliss.* *dimin.* *p* *cresc.* *mf sempre cresc.* *f* *p* *mf* *sf* *gliss.* *p poco cresc.* *mf* *p dolce* *pp* *f* *gliss.* *dimin.* *dim. e rallent.* *pp*

Allegro moderato.

Gavotte I.

f *mf* *f marc.* *f* *sf* *tranquillo.* *sempre f* *pesante* *p* *cresc.* *f*

scherzand.

Gavotte II.

sf *p* *sf* *p* *cresc.* *poco pesante* *a tempo.* *sf* *p* *sf* *p* *mf ben marc.*

Violoncello.

35

1. 2. poco rallent.

Garotte I. D.C. s. R.

Vivace.

Gigue. *f* *tranquillo.* *sfz* *p* *cresc.*

mf *sfz* *p* *cresc.*

sfz *p* *cresc.*

sempre cresc. *f*

f

Ossia. *sempre f* *ff*

sempre f *ff*

p *sfz* *cresc.* *sfz*

tranquill. *sfz* *p cresc.*

mf *sfz* *cresc. poco* *a* *poco*

1. 2. *f* *sfz* *sempre f* *riten.* *ff* *Fine*